

## ADDRESSING THE BEST IN OURSELVES: CCH's FOUNDING DIRECTOR LOOKS BACK OVER 25 YEARS



Former CCH executive director Bruce Sievers at his going-away party in October, 1983.

*Dr. Bruce Sievers served as CCH's first executive director from 1974 until 1983, when he assumed his current position as Executive Director of the Walter & Elise Haas Fund. He is here interviewed by CCH's current executive director, Dr. James Quay, upon the occasion of the Council's 25th anniversary.*

**Quay:** How did you come to be the first director of CCH?

**Sievers:** The California Council for the Humanities in Public Policy (CCHPP) was one of the last councils to be created by the NEH, which had saved New York and California for last, due to the states' size and complexity. I had set up the state humanities council in Montana in 1972, and was the operating director there in 1974 when I received a call from the NEH's California group, inviting me to interview. I flew out that summer to interview with the initial group in Los Angeles, which I remember quite well, including Glenn Dumke, Bill McInnes, Jean Wentz, Lynn White.

**Quay:** The founding board was quite a diverse group: you had the president of the University of San Francisco, the executive director of the AFL/CIO, the president of the Atlantic Richfield Co., the chancellor of the California State University, professors of English and history. What happened when that board came together for the first couple of times?

**Sievers:** I think they found it exciting. One of the most inspired aspects of the whole NEH program nationally was this idea of mixing academic and "public" people together to address issues that border the intersection of the public

and academic worlds. NEH had done a sort of scouting expedition around each state when they were setting up the state councils, finding people who were intrigued by the concept, and when each initial group was flown to Washington and began to get to know each other, the realization grew: this really *was* a federal program with a new tack, an open agenda. It was like being asked to address the best in ourselves and society, a chance to move outside our normal frameworks of activity—whether

that be in an academic department or some kind of business or public agency—and to talk about our broadest vision. There was a real sense of enjoyment and excitement.

*On one hand, you had an erosion of faith in public institutions, and on the other, there was a sense of public-spiritedness and a lot of energy—a willingness to try something new.*

**Quay:** In 1974, the Vietnam War was winding down, the Watergate Scandal was in full swing—was there anything about the spirit of those

*Continued on page two.*

## "HARRY BRIDGES" AIRS ON LABOR DAY

Harry Bridges, who immigrated from Australia to San Francisco in 1920, made American history as a leader in the creation of the International Longshore & Warehouse Union (ILWU). He also fought a 20-year battle, including four trials, for his own citizenship.

From *Wharf Rats to Lords of the Docks: the Life and Times of Harry Bridges*, Ian Ruskin's CCH-supported radio documentary, is being distributed by PRI Public Radio International and promoted as a Labor Day weekend special. The program features the voices of Pete Seeger (who, as a member of the Almanacs, co-wrote "The Ballad of Harry Bridges"), Haskell Wexler (who has been making films about unions and

labor for 50 years), and readings by Edward Asner, as well as many people who knew Harry, including "vets" from the 1934 strike, now in their nineties, the current ILWU President, the last

surviving lawyer of Harry's trials, his widow Nikki, and others. It also features rare union and strike songs and covers the period from Harry's birth in 1901 to the streets of Seattle in 1999, and aims to capture the essence of

Harry and many of the other extraordinary people around him.

The program is tentatively scheduled to air on KALW-FM San Francisco (91.7) on Sept. 4, at 7:30 p.m. Check with your local PRI-affiliate station's listings for other broadcasts, or go to [www.theharrybridgesproject.org](http://www.theharrybridgesproject.org).



(Photo courtesy of ILWU)

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## ADDRESSING THE BEST IN OURSELVES, *CONTINUED*

*Continued from page one.*

*times that you remember motivating the creation of the Council?*

Sievers: Yes, nationally it was an interesting time—there was a sense around the country that we were at a transition point. On one hand, you had an erosion of faith in public institutions, and on the other, there was a sense of public-spiritedness and a lot of energy—a willingness to try something new. The NEH itself had been created just nine years before, in 1965, and in the spirit of the '60s people seemed to say, "Let's create these new entities—the NEA and the NEH—and show that there's a national commitment to culture and the arts and the broader questions that the humanities are involved in." There was also a strong interest in connecting the fundamental ideas of the humanities with broad issues of public policy—a true innovation—and because no one else was doing that in any formal way, it became one of the specific charges of the state humanities councils.

*I wondered: How could any program... possibly connect this enormous sea of humanity, with all its incredible differences and diversities?*

There was also a sense in 1974 that there would always be adequate public funding that would grow over the years.

*Quay: What were some of the hopes motivating the founders?*

Sievers: The most common hope was that it was possible to address the fundamental issues facing the California and American public in a reasonable way that would get beyond the turf arenas from which these issues were usually addressed. There was a hope that this was a way of renewing the American dialogue about important issues. I think we all felt that the issues were out there, and that there was a way to cross boundaries and address them, and that by using the humanities as a tool—bringing out the underlying value choices that the humanities address so well—that the issues could be talked about in a new framework.

*Quay: On the flip side, what were some of the founders' apprehensions? This had never been tried before—an unusual yoking of the humanities with*



*Sievers speaking at a public forum, 1976.*

*public policy. You couldn't know whether the public would respond or not...*

Sievers: Overall, this was an optimistic group; I think most apprehensiveness had been screened out in the selection process. Nevertheless, one main concern we shared surrounded the issue of scale. I remember flying from Montana to my interview, descending over Los Angeles and looking down and thinking, "How could any program with a reasonable amount of funding possibly connect this enormous sea of humanity, with all its incredible differences and diversities and the day-to-day life issues that people engage in?" Our central question was: Is it doable on any kind of scale?

An additional concern was: Does it make sense to relate the humanities to public policy? However, I think all of us were convinced that there were ways to do this work.

*Quay: What do you remember about the series of planning meetings that were held in 1974, when first setting up the Council? This was the occasion when you first met the people who would later be your constituents, and they're trying to puzzle who you were, and you're trying to puzzle out what they want...*

Sievers: I already had some experience doing the same thing with the Montana program, so the notion of going to a broad public who didn't always know the humanities from a humane society and trying to start something seemed possible. I'd seen great things happen in Montana—folks coming from ranches, unions, day-care centers, and so on, interacting with people from the humanities; it was exciting. But in California the scale is huge.

The planning meetings were fascinating. We had them throughout the state—there was one in Redding, L.A., San Diego, the Valley. Very often they were hosted in the homes of Council members, sometimes in a broader environment. The emphasis, when trying to decide who to invite to these meetings, was always on trying to span the spectrum of

people in society in any region, and in these meetings you always heard the question: What is this all about, anyway? What do you ultimately hope to gain, and how is it going to work? By spending at lot of time on those questions, we refined our own and the Council's sense of mission, of what we really wanted to focus on, of what was possible.

*Quay: Do you recall, in those early meetings, any defining moment for the Council?*

Sievers: There were several. One particularly memorable moment occurred at the last planning

meeting, which consisted of the Council meeting alone with the Center for Democratic Institutions down in Santa Barbara. This was to be a kind of cumulative wrap-up to synthesize a final report of the planning process. There, after a day of discussions, everyone was looking around the table trying to decide upon a theme—the NEH was then requiring that each Council have one—and "The Pursuit of Community in California" became the agreed-upon centerpiece for CCHPP's initial phase. All the Center fellows and the Council members gravitated to this, based on the eternal question:

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## PURSuing COMMUNITY IN CALIFORNIA

by James Quay  
Executive Director

Twenty-five years ago, the organization then known as the California Council for the Humanities in Public Policy made its first grant awards, and I'd like to use this column to honor the people and the principles that gave CCH its start.

By early 1974, the nine founding board members—distinguished representatives from both the public and academic worlds—had been selected by the NEH: Sigmund Arywitz, Executive Secretary/Treasurer of the L.A. County Federation of Labor, AFL/CIO; Martin N. Chamberlain, Assistant Chancellor for Extended Studies, UC San Diego; Glenn S. Dumke, Chancellor, CSU; Dr. W. Turrentine Jackson, Professor of History, UC Davis; Dr. Charles Kaplan, Professor of English, CSU Northridge; William C. McInnes, President, USF; Monroe Richman, M.D., Board of Trustees, Community Colleges of Los Angeles; Jean R. Wentz, Board of Directors, Oakland Museum Associates; and Dr. Lynn T. White, Jr., Professor of History, UCLA.

In July 1974, the Council hired the director of the Montana Humanities Council, Dr. Bruce Sievers, as its executive director, and the CCHPP embarked on a series of planning meetings around the state. Each state humanities council was required to select a theme for its grant program, and after the final planning meeting, founder Lynn White summarized what the Council had learned:

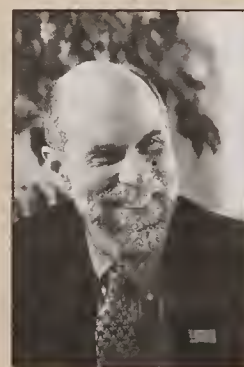
"Although in the many meetings with groups all over California... a great variety of deep concerns emerged, many of them seemed to issue from

similar feelings about impersonality, loneliness, a sense of not belonging, and alienation... Beneath the broad spectrum of specific questions about pollution, ecology, crime, and so on, there emerged the common denominator or concern about the fundamental question: How do we find community in the final sense—the sense including generations of the unborn as well as the multiplicity of ethnic and social groups?"

In January 1975, the CCHPP announced that "the Pursuit of Community in California" would be its first theme. Months later, 13 CCH board members and two staff gathered to review a stack of 46 proposals received at the first grant deadline. Twelve grants totaling \$120,000 were awarded

on a wide range of topics, many of which would resonate today: "How Can We Teach Human Values to Our Children?," "Restoring Faith in Government," and "Aging and Community Responsibility."

The requirement that every CCH project have a public policy focus was lifted in 1976, and the Council dropped "in Public Policy" from its name two years later, but the importance of the humanities to the pursuit of community has remained central to Council programming initiatives and identity. In the intervening years, California's population has increased from 21 to 34 million. Demographers cannot predict what the population of California will be 25 years from now—estimates range from 41 to 52 million—but I can predict with confidence that in 2025, when the Council celebrates its 50<sup>th</sup> birthday, Californians will still need the humanities to help foster multicultural understanding and strengthen community life.



*Photo by Jason Dony*



# Grants Awarded

## PUBLIC PROGRAMS

### A Most Worthy Enterprise: The California Architecture of Allison & Allison

Sponsor: Old Courthouse Museum, Santa Ana  
Project Director: Marshall Duell

Amount of Award: \$10,000 in outright funds

For more than thirty years, from its 1910 establishment in Los Angeles to its 1940 closure, the architectural firm of Allison & Allison designed many of the most prominent public buildings in Southern California. This award will help fund an Old Courthouse Museum exhibition about the buildings designed by James Edward Allison and David Clark Allison, for initial display in May through October 2001 and subsequent travel in 2002. Drawing upon architectural history, cultural history, and urban studies, the project will explore the meaning of these landmark buildings in relationship to their surrounding communities. Through the prism offered by the Allisons' body of work, the exhibit will examine the roots of Southern California's transformation into one of the nation's greatest cultural centers.



First United Methodist Church (originally Methodist Episcopal Church), Fullerton, designed by Allison & Allison in 1920. (Photo courtesy of the Old Courthouse Museum, Santa Ana)

### Deconstructing Apartheid: The Photography of Peter Magubane (1955-1998)

Sponsor: California African American Museum, Los Angeles

Project Director: John Riddle, Jr.

Amount of Award: \$10,000 in outright funds

As a South African photojournalist in the second half of the 20<sup>th</sup> century, Peter Magubane (1955-1988) captured the essence of apartheid, its political and social legacy, and the communities living with its consequences. Through Magubane's photographs of South Africa, one cannot miss the similarities to the civil rights movement in the U.S., its aftermath, and the struggles that persist for African-Americans today. This award will help fund an exhibition exploring issues of race, cultural appropriation, and politics in both South Africa and California; it also explores the "politics" of photojournalism and the role of photographer as "spokesperson" for his/her own ethnic or cultural group. In conjunction with the exhibit, several public programs will be hosted by CAAM, including a symposium entitled "Photojournalism and the Politics of Race, Ethnicity, and Culture" on July 21, 2001.



Japanese Peruvian men being evacuated at the Panama Canal zone, April 2, 1942. (U.S. Army Signal Corps photo, National Archives. Courtesy of the National Japanese American Historical Society)

### El Salvador and Salvadorans in Los Angeles: Cultural Identity and the Role of Culture in Community Development

Sponsoring Organization: The Association of Salvadorans of Los Angeles (ASOSAL)

Project Director: Eduardo Rodriguez

Amount of Award: \$10,000 in outright funds

The Salvadoran community is the second largest Latino community in California: An estimated one-and-a-half million Salvadorans and Salvadoran-Americans live in California, most of them in Los Angeles and the Bay Area. This award will help fund honoraria and publicity costs for a bilingual community forum that hopes to help participants understand and appreciate their connection to their country of origin, and to serve as a cathartic to the development of their own cultural identity in California. Participants, including Salvadoran and Salvadoran American scholars and writers, will present on such topics as immigration issues, cultural transitions, community development, gender roles, and ethnic gang activity. The conference will be held at USC on September 23, 2000; admission is free.



Married Ndebele woman wearing head-rings and permanent copper and brass neck-rings (iindzila), which have been known to cause malformation of the bones in the neck. Photo by Peter Magubane, whose work is featured in Deconstructing Apartheid. (Courtesy of the California African American Museum)

### International Implications: The Story of Alien Americans during WWII

Sponsor: National Japanese American Historical Society, San Francisco

Project Director: Rosalyn Tonai

Amount of Award: \$10,000 in outright funds

In World War II America, several thousand immigrants of Italian, Japanese, and Latin American ancestry were classified as "enemy aliens." Though diverse in custom and culture, these three ethnic groups were all treated as scapegoats for then-current social ills, sometimes to the point of having their civic rights and economic freedoms suspended by the U.S. government. In California, thousands of these marginalized immigrants were subjected to removal, exclusion, and internment. This award will help fund an exhibition connecting the experiences of Japanese Latin, Japanese American, and Italian Americans during the Second World War. Through photographs, poetry, documents, artifacts, art forms, and oral history excerpts, this project will examine how international wartime events, political and military actions, and changes in public attitude led to differences and similarities in the treatment these groups received. The exhibition—a collaboration between the National Japanese American Historical Society, the Japanese Peruvian Oral History Project, and the American Italian Historical Association—will open at the National Japanese American Historical Society gallery in San Francisco in May 2001. In January 2002, it will be available for tour throughout California, Japan, and Peru.



# Grants Awarded



*The Winnemem Wintu tribe, who thrived by fishing the McCloud River in Shasta County, were ultimately displaced by the Shasta Dam in 1936. (Photo courtesy of the National Anthropological Archives)*

## McCloud River Temporary Interpretive Exhibit

**Sponsoring Organization:** Turtle Bay Museums and Arboretum on the River, Redding

**Project Director:** Alice Hoveman

**Amount of Award:** \$10,000 in outright funds

The Winnemem Wintu people thrived along the McCloud River in Shasta County until increased commerce and industry overran the region, displacing native peoples and destroying natural resources, including the salmon spawning grounds upon which the Wintu depended for their subsistence-fishing lifestyle. This process of displacement culminated with construction of the Shasta Dam in 1936, which buried Wintu ancestral villages as well as the Baird Fish Hatchery, where many Wintu had been employed. The *McCloud River Temporary Interpretive Exhibit*, at the Turtle Bay Museums in Redding, uncovers the history of the Winnemem Wintu over the last 200 years. The exhibit will feature Wintu artifacts — many of which have never been back to California since hatchery founder Livingston Stone sent them to the Smithsonian Institution in 1875 — as well as Stone's historic photos of hatchery activity. CCH's award will help convene scholars and culture-bearers, including leaders of the Wintu Tribe, to develop public programs relevant to the exhibit, and to launch a promotional campaign. The exhibit will run from May 2002-Oct. 2003.

## Pan American Unity Lecture Series

**Sponsor:** The San Francisco Community College District, San Francisco

**Project Director:** Julia Bergman

**Amount of Award:** \$7,600 in outright funds

In 1940, Diego Rivera created a fresco at the World's Fair on Treasure Island through the "Arts in Action" program. Now housed and owned by City College of San Francisco, this fresco, entitled "Pan American Unity," illustrates the concept of a shared history, identity, and culture among the peoples of the Americas. In celebration of the 60<sup>th</sup> anniversary of the mural's creation, and in conjunction with the visit of Fulbright scholar Luis Martin Lozano (who has written and lectured extensively on Rivera), City College of San Francisco will sponsor a lecture series, art tour, mural conservation activities, and Web site to raise awareness, both on-campus and off, of the mural. This award will help fund a monthly lecture series and two art tours between Sept. 26 and Dec. 2000 throughout the Bay Area, exploring such themes as the artistic and social context of Rivera's work, the re-emergence of the mural tradition in Mexico and the U.S., and Rivera's impact on American and Californian culture.

## Passing on the Traditions

**Sponsoring Organization:** Historical Society of Long Beach

**Project Director:** Julie Barolotto

**Amount of Award:** \$10,000 in outright funds

For over five years, photographer and independent researcher Kayte Deiona has been documenting more than 14 distinct cultural groups in Long Beach through the on-going *Passing on the Traditions* project. The project documents, in photos and narrative, how the diverse cultures in Southern California pass on their traditions and maintain their identities. CCH funds will support development of the project's narrative, which focuses on six cultures that have significantly impacted the Long Beach community: the Gabrielino/Tongva Indians, and Americans of Mexican, African, Cambodian, Filipino, and Jewish decent. A narrative will be developed from essays generated by monthly Culture Sharing Groups that bring individuals together with culture-bearers, humanities scholars, and independent researchers; the resulting texts will be displayed with the photos in an eight-week exhibit, which opened April 11, 2000.



*Face-painting. From the Passing on the Traditions exhibit. (Courtesy of the Historical Society of Long Beach)*

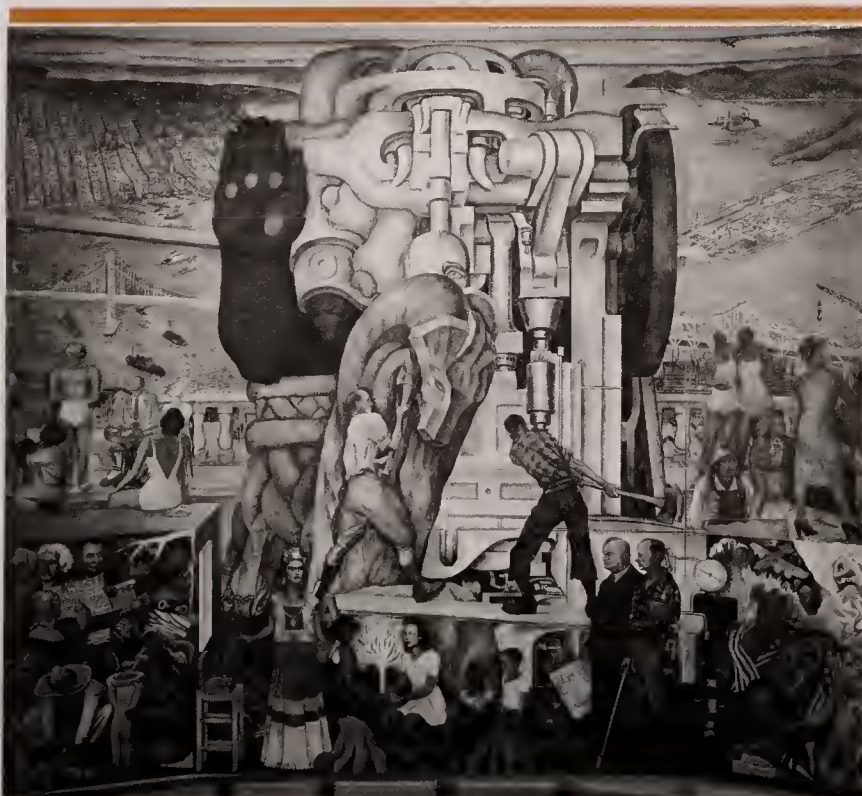
## Redescubriendo Nuestra Historia IV: Mexicans in a Multiethnic Los Angeles

**Project Director:** William D. Estrada

**Sponsoring Organization:** El Pueblo Monument

**Amount of Award:** \$3,000 in outright funds

From the late 19th century to the late 1930s, Mexicans and Italians shared the old downtown L.A. barrio of Sonoratown. From the 1870s to the period before WWII, Mexican and Chinese Americans shared common space near the old Plaza, and during the first half of the 20th century, Jewish, Russian, and Japanese Americans resided with Mexicans in the city's most diverse community of Boyle Heights. This award will fund *Redescubriendo Nuestra Historia IV*, a history conference and festival that will include academic panel discussions and performance-oriented events focusing on the history of Mexicans within the larger story of multiethnic Los Angeles. The event, which will held Oct. 21, 2000, at the El Pueblo de Los Angeles, will also feature an outdoor "history festival," with several hands-on activities geared toward families and children. CCH has supported other successful Redescubriendo conferences in the past.



*"The Plastification of the Creative Power of the Northern Mechanism by Union with the Plastic Tradition of the South," a panel from Diego Rivera's Pan American Unity mural. Here, Rivera anchored the mural with a central figure, the Aztec goddess Coatlicue combined with a Detroit Motor Company stamping machine. (Photo courtesy of City College of San Francisco)*



# Grants Awarded

## Sor Juana Inez De La Cruz: A Muse for the Americas

Sponsoring Organization: UCLA Extension  
Project Director: Elizabeth Brooks  
Amount of Award: \$10,000 in outright funds

Although scholars of Mexican intellectual history regard her as the "tenth muse," Sor Juana Inez de la Cruz, the 17<sup>th</sup> Century Mexican writer and philosopher, is still widely unknown to non-Spanish speakers in the U.S. Sor Juana is widely regarded as the first feminist of the Americas — many scholars consider her essay "Reply to Sor Philothea" a defense of the historical and spiritual rights of women to study, teach, and write, to be the first such statement in our hemisphere. UCLA Extension will hold a day-long, free public conference on November 4, 2000, to explore the life, work, and legacy of Sor Juana. The program will feature presentations by humanities scholars from the fields of literature, history, and musicology, and will also include poetry readings and vocal performances. The conference planners hope to attract Mexican-Americans interested in learning more about their cultural heritage, as well as non-Spanish speakers.



Sor Juana Inés de la Cruz, the 17th Century Mexican nun considered by some to be the "first feminist of the Americas." (Photo courtesy of the Sor Juana Inés de la Cruz Project)

20 April 1935,  
Deutsches Haus,  
Los Angeles, Cal.  
(Photo courtesy of  
the Urban Archives  
Center, California  
State University,  
Northridge)



## MEDIA PROJECTS

### SCRIPTS



Ng Shing Gung, a recreation of the Chinese Temple in historic Heinlenville, San Jose's once-gated Chinese community. (Courtesy of History San Jose)

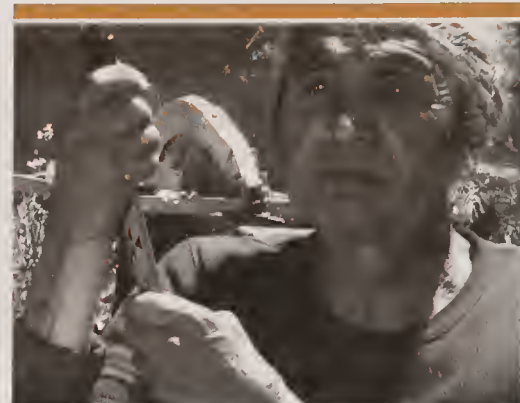
## Heinlenville, San Jose's Historic Chinatown

Sponsor: KTEH Foundation/KTEH Channel 54, San Jose

Project Director: Christina Lim

Award Amount: \$10,000 in outright funds

From the 1880s to the 1930s, San Jose's Heinlenville was the location of a growing Chinese American identity and culture. Built in 1887, Heinlenville was a complete community, and its three blocks were lined with two-story buildings like most other San Jose neighborhoods, with one major exception: the settlement was completely surrounded by a high fence and gates, which were locked each night because the residents were fearful of violence from the strong anti-Chinese movement. By the 1930s, the anti-Chinese movement subsided, allowing a second generation to move outside the confines of the walls; the gates were no longer locked, and the old night watchman retired. This award will help fund script development of a one-hour television documentary and accompanying Web site exploring the history of the Chinese in the Santa Clara Valley, specifically the Heinlenville settlement. The documentary will be produced in English and Cantonese, and will be the first of KTEH's cultural documentary series, *Voices of the Valley*. The documentary will air on KTEH during their fall 2001 pledge event, and on other Bay Area PBS stations.



Merky (Yurok), who lives on the Klamath River, holds his hand-crafted eel pole while telling the story of the Salmon War of 1978. From *Mouth of the Klamath*. (Courtesy of Terrapin Pictures)

## The Mouth of the Klamath

Sponsoring Organization: Fine Line Productions, Berkeley

Project Director: Carlos Bolado, Stephen Most, and Michael Pryfogle

Amount of Award: \$10,000 in outright funds

In 1978, the Yurok tribe of northern California made headlines when the U.S. Interior Department of Fish and Wildlife banned salmon fishing on the Klamath River. The "Salmon War" that ensued found the Yurok community fighting to preserve their traditional fishing rights and livelihood. *The Mouth of the Klamath*, an hour-long documentary intended for PBS broadcast, will place the "Salmon War" in the wider historical context of the Yurok peoples as well as the history of all Native Peoples in California. The film will also address broader issues of environmental justice and land and resource use. The project will make use of archival materials, interviews with scholars and professionals in related fields, and dramatized readings of oral histories. CCH funds will go towards publicity and script development.

## Hollywood Confronts Fascism

Sponsor: The Institute for Judaic Studies, Portland, Oregon

Project Director: Howard Aaron

Amount of Award: \$10,000 in outright funds

In the 1930s, Hollywood marquees shone brightly with Busby Berkeley musicals and Cecil B. DeMille epics, while some German storefronts proudly posted hand-painted, anti-Semitic signs. This incongruity did not go unnoticed in Hollywood; actors, musicians, screenwriters, directors, and other industry professionals were instrumental in alarming the United States and the world to Hitler and the rising threat of fascism. A select group of individuals and grassroots organizations, such as the Hollywood Anti-Nazi League, publicly renounced the bigotry and racism taking root on both continents. This award will help fund script development of *Hollywood Confronts Fascism*, a feature-length film that will trace the multicultural history of Hollywood and the Hollywood left, providing a complex portrait of the origination and political activities of diverse groups such as the Motion Picture Democratic Committee and the American Nazi Party. It aims to re-examine the impact of the depression, the after-effects of WWI, and the origins and development of Marxist and Communist views prior to the Cold War. Set for completion in late 2001, the film will air on PBS stations nationwide.



# Grants Awarded



The Grass Valley Cornish Carol Choir performing for a national radio broadcast, underground at the Idaho-Maryland Mine, 1940. Boy altos in front. (Courtesy of the Ron Sturgell Collection, Grass Valley Museum)

## When Miners Sang: The Story of the Grass Valley Cornish Carol Choir

Sponsor: City of Grass Valley/Nevada County Historical Society, Inc.

Project Director: Gage McKinney

Amount of Award: \$10,000 in outright funds

In 1850, when gold was discovered in the veins of quartz near Grass Valley, the alluvial workings of prospectors searching for gold quickly changed to the mechanized science of hard-rock mining. Drilling, blasting, and tunneling for gold required especially skilled workers, and among them were renowned tin and copper miners from Cornwall, U.K. The Cornish miners brought to Gold Country a Cockney-like speech, a fervent faith, portable pasties (meat pies), and a love for singing carols. The carols, written by working men, link the Old World Cornish folk tradition to the miners' new lives in California; the singing of these carols in the streets, pubs, hospitals, and churches of Grass Valley is as old as the town itself. This award will help fund script development of a half-hour documentary video that tells the story of the Grass Valley Cornish Carol Choir.

## PRODUCTION

### The Harry Hay Documentary Project

Sponsor: Film Arts Foundation, San Francisco

Project Director: Eric Slade

Amount of Award: \$10,000 gift

Harry Hay, an important figure in progressive politics in the 1930s-40s, also founded the first gay rights organization, the Mattachine Society in Los Angeles, in the late 1940s. Later, when forced out of the Mattachine Society for his prior Communist involvement, Hay continued to challenge and agitate, drawing fire from gays and straights alike for his controversial stands. In the late '70s, Hay continued his pioneering work, creating the Radical Faeries, a counter-culture group of gay men who gather around the world to continue asking Hay's lifelong questions, "Who are we, where did we come from, and why are we here?" This award will help fund post-production work to complete a one-hour documentary video on the life and work of Hay, to be aired on public television throughout California. The Council previously awarded this project both a Planning Grant and a Script Development Grant.

## Medical Marijuana

Sponsor: Southern Resource Center DBA Independent Producers Services, Berkeley  
Project Director: N. Jed Riffe

Amount of Award: \$10,000 in outright funds

Since Californians passed Proposition 215, the Compassionate Use Act of 1996, medical marijuana initiatives have been placed on the ballot and passed in seven states and the District of Columbia. Only in California and the six other states that have passed citizen initiatives can thousands of patients dealing with chronic and debilitating diseases, such as cancer, HIV/AIDS, multiple sclerosis, glaucoma, and even severe back pain use marijuana to alleviate symptoms and suffering. This award will help fund script development of an hour-long, public television documentary focusing on the national debate over the legalization of medical marijuana in California. The film seeks to situate "the medical marijuana movement" in a broader context, exploring the ways that California's unique history and cultures have contributed to its role as the leader for change.

## Women of Mystery: Three Writers Who Forever Changed Detective Fiction

Sponsor: Film Arts Foundation, San Francisco  
Project Director: Pamela Beere Briggs

Amount of Award: \$1,000 in outright funds; \$15,000 gift

A tough new breed of detective has recently emerged in contemporary American fiction: smart, self-sufficient, principled, stubborn — and female. The soaring popularity of detective novels with female protagonists points out the tremendous hold these heroines have on the imagination of today's readers. *Women of Mystery*, an hour-long 16mm documentary film, profiles California writers Sue Grafton and Marcia Muller and Chicago writer Sara Paretsky — three writers who have forever changed detective fiction — and delves into their detectives' worlds. CCH funds will help pay for post-production of the film. Screenings and discussions of the film are being planned by the California Center for the Book and its partners throughout the state; the film will premiere (with the authors and producers attending) at the San Francisco Library on Oct. 5, and at the L.A. Library on Oct. 6, 2000.

## RADIO

### Word of Mouth

Sponsor: KQED-FM, San Francisco

Project Director: Sally Eisele

Amount of Award: \$10,000 in outright funds

Never before has the English language been in such a state of flux. Popular culture, the media, and now the Internet all serve to act as conduits, spreading new words and expressions at an unprecedented pace. California plays a key role in this process, from the techno-babble of Silicon Valley, to the show-biz lingo of the Southland's music and entertainment industry. Add to that the enormous contributions of California's immigrants, past and present, and the story of how American English is evolving grows richer. This award will fund production of a half-hour pilot radio program for a 13-part series focused in the evolution of American English. Distribution is anticipated in fall 2001.



A rare photograph of Mattachine Society members. Christmas, early 1950s. From left: Dale Jennings (on floor), Harry Hay (seated), Rudi Gernrich, Stan Witt, Bob Hull, Chuck Rowland, and Paul Bernard. From The Harry Hay Project. (Photo by John Gruber)



## SUMMER Calendar

The public humanities programs and exhibits listed on these two pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at [www.calhum.org/calendar.html](http://www.calhum.org/calendar.html).

### EXHIBITS

**June 2000—  
June 2001** *Passing on the Traditions* documents, in photos and narrative, how the diverse cultures in Southern California, including Gabrielino/Tongva Indians, and Americans of Mexican, African, Cambodian, Filipino, and Jewish descent, pass on traditions and maintain cultural identities. Historical Society of Long Beach. 562/495-1210.

**June—  
Aug. 2000** The *Faces of Fruitvale* project photography exhibit is displayed along International Boulevard in Oakland. 510/534-6900.

**Jun. 1—  
Dec. 15** The thematic obsessions of seventeenth-century Italy resemble the plots and visions of Hollywood films, and provide a framework for examining the history of illusionism in the *Entertaining Disaster: Special Effects in Venice and Hollywood* exhibit. Museum of Jurassic Technology, 9341 Venice Blvd., Culver City, 90232. 310/836-6131.

**June 14—  
Sept. 11** *Gold Fever! Untold Stories of the California Gold Rush* is the Council-commissioned, multidimensional traveling exhibit about the California Gold Rush, adapted from the Oakland Museum's major "Gold Fever!" exhibit, with additional displays about the Gold Rush's impact on the Yucca Valley area. Hi-Desert Nature Museum, 57116 Twentynine Palms Highway, Yucca Valley, 760/834-3703.

**June 17—  
Aug. 12** *Votes for Women: Unfinished Business* chronicles women's struggle for political equality in the U.S. Corona Public Library-Heritage Room, 650 South Main Street, Corona. 909/736-2386.

**July 1—  
Sept. 30** *Footsteps of the Chinese American Dream* examines the pursuit of the "American Dream" through the lives of five Chinese immigrants and/or Chinese Americans. San Diego Chinese Historical Museum, 404 Third Avenue, San Diego. 619/338-9888.

**July 8—  
Aug. 26** *Chachapoyan Voices* is an exhibit focusing on the modern inhabitants of the Chachapoyan region of Peru, and their encounters with a Californian exploratory party who has repeatedly traveled to the area gathering information. Hayward City Hall.



Polluted New River, Mexican/American Border, Calexico. From *Awakening from the California Dream*. (Photo by Robert Dawson)

**Aug. 10—  
Oct. 8, 2000** *Awakening from the California Dream*. Robert Dawson's photographs and Gray Brechin's texts explore the history behind, and the possible hopes for averting, California's environmental crises. Tulare Historical Museum, 444 W. Tulare Avenue. 559/686-2074.

**Aug. 26, 2000—  
Oct. 21, 2000** *Votes for Women: Unfinished Business* (see above). Museum of History & Art, 225 South Euclid Avenue, Ontario. 909/983-3198.

**Sept. 20, 2000—  
Jan. 6, 2001** *Gold Fever! Untold Stories of the California Gold Rush* (see above), with additional displays about the Gold Rush's impact on the Santa Ana area. Old Courthouse Museum, 211 W. Santa Ana Blvd., Santa Ana. 714/834-3703.

**Oct. 1—  
Oct. 31** *Footsteps of the Chinese American Dream* (see above). Geisel Library, University of California, San Diego. 858/534-7788.

**Oct. 7—  
Feb. 2001** Held in conjunction with the conference "Performing Ecstasies: Music, Dance, and Ritual in the Mediterranean," the *Photographic Exhibit from the Lomax Collection* consists of photographs taken by Alan Lomax and Diego Carpitella in Italy and Spain on the pioneering ethnomusicologic field-collecting campaigns of the 1950's and 1960's. Craft & Folk Art Museum, 5814 Wilshire Boulevard, Los Angeles. 323/837-4230.

**Oct. 18—  
Oct. 29** Held in conjunction with the conference "Performing Ecstasies: Music, Dance, and Ritual In the Mediterranean," the *Late-Tarantismo through the Photographer's Lense: Galatina, 1970-1992* exhibit features 30 photographs from the collections of Luigi Chiriatti taken in Galatina, Southern Puglia, the traditional pilgrimage site of Salentine tarantati. Tarantismo was a ritual music and dance therapy that cured (largely) peasant women from the mythic "bite" of the spider. Instituto Italiano di Cultura, 1023 Hilgard Avenue, Los Angeles. 310/443-3250.

**Oct. 27—  
Dec. 30** *Awakening from the California Dream* (see above). Grace Hudson Museum, 431 South Main Street, Ukiah. 707-467-2836

### EVENTS

**Aug. 2000** "Old California: Black, Asian, Indian, Mexican, and Spanish" will feature historians Alex Saragoza and Lisbeth Haas. Part of the *Faces of Fruitvale* project. 510/534-6900.

**Aug. 5 & 12** In conjunction with the *Strands of Life: The Nature of Native American Basketry* exhibit/*Weavers in Person* public program series, the Central Coast basketweavers hold an informal demonstration. 1-4 p.m. Central courtyard, Santa Barbara Museum of Natural History, 2559 Puesta del Sol Road, Santa Barbara. 805/682-4711.

Continued ►



# HUMANITIES Calendar

**Aug. 12** Mentorship 2000 hosts a *Three Strikes and Prop 21 Discussion Circle* that will explore the morality of the Three Strikes law. The Girls Gymnasium, Central Juvenile Hall, 1601 Main Street, Venice. 213/387-3639.

**Aug. 12-13** As part of the San Jose Jazz Festival, a selection of *Jazz Master Classes* are offered: Aug. 12: "Evolution of Latin Jazz." 1-3:30 p.m., and "Evolution of Jazz I," 3-4:30 p.m. Aug. 13: "Evolution of Jazz II (1940 to present)," 11-12:30 p.m.; "Special Master Class with Roy Hargrove," 12:30-2 p.m.; "Jazz in the Americas: Roots and Beyond," 2:30-4 p.m. San Jose Repertory Theatre, 101 Paseo de San Antonio, San Jose. 408/288-7557.

**Aug. 16** *The Ocean Beach in the 70's* program features the screening of "Ocean Beach: Sense of Place," a small exhibit of historical photographs, and a panel discussion featuring community activists moderated by political science scholar Henry Janssen. 6 p.m. Strand Theatre, Newport Avenue, Ocean Beach. 619/224-1648.

**Aug. 19-26** In conjunction with the *Strands of Life: The Nature of Native American Basketry* exhibit/*Weavers in Person* public program series, Lucy Parker and Julia Parker (Yosemite Miwok/Mono Lake Pauite/Kashaya Pomo/Coast Miwok) hold an informal demonstration on basketweaving (Aug. 19); and the Central Coast Basketweavers hold an informal demonstration on basketweaving (Aug. 26). Both days, 1-4 p.m. Central courtyard, Santa Barbara Museum of Natural History, 2559 Puesta del Sol Road, Santa Barbara. 805/682-4711.

**Sept. 2000** As part of the *Faces of Fruitvale* project, "Dig Your Park, Dig Your Past" features Randall Milliken and Bev Ortiz on Native California and the Fruitvale neighborhood. 510/534-6900.

**Sept. 2** In conjunction with the *Strands of Life: The Nature of Native American Basketry* exhibit/*Weavers in Person* public program series, Gilbert Unzueta (Barbareno Chumash) holds an informal demonstration on basketweaving. Unzueta is a descendant of Lihuisanaiset, an 18th century Chumash chief. 1-4 p.m. The central courtyard of the Santa Barbara Museum of Natural History, 2559 Puesta del Sol Road, Santa Barbara. 805/682-4711.

**Sept. 11** Kathryn Olmsted lectures on Dust Bowl refugees in California. This is the fourth of six community dialogues that make up the *Winter Tales* project. 7:30 p.m. Winters Library, 201 1st Street, Winters. 530/752-7822.

**Sept. 14** As part of the *Re-envisioning the L.A. River* project, *Mayoral Candidates Speak about the River*. Keck Theater Occidental College, 1600 Campus Road, Los Angeles.

**Sept. 17** *Fight in the Fields* will be screened, followed by a discussion led by Dr. Richard Griswold del Castillo, as part of CCH's Film & Speaker Program. San Diego Public Library, 820 E Street, San Diego. 619/236-5847.

**Sept. 23, 2000** *El Salvador and Salvadorans in Los Angeles: Cultural Identity and the Role of Culture in Community Development*, a bilingual community forum to help the Salvadoran and Central American community of Los Angeles understand and appreciate their connection to their country of origin. USC campus. 213/483-1244.

**Sept. 26-Dec. 2000** *Pan American Unity Lecture Series*, includes a lecture series, art tour, mural conservation activities, and Web site to raise awareness, both on-campus and off, of the Diego Rivera's mural, "Pan American Unity." City College of San Francisco, Phelan Campus. 415/239-3014.

**Sept. 30** *The Joy Luck Club* will be screened, followed by a discussion with the author Amy Tan, moderated by Professor of Political Science at USC, Dr. Stanley Rosen. 1-4 p.m. Los Angeles Public Library, 630 W. Fifth Street, Los Angeles. 213/624-0945.



Bay Area crime writer Marcia Muller, considered the founding mother of fictional female private detectives. From *Women of Mystery: Three Writers Who Forever Changed Detective Fiction*. (Photo courtesy of Film Arts Foundation).

**Oct. 5-6, 2000** *Women of Mystery*, an hour-long 16mm documentary film, profiles California writers Sue Grafton and Marcia Muller and Chicago writer Sara Paretsky—three writers who have forever changed detective fiction—and delves into their detectives' worlds. Premieres (with the authors and producers attending) Oct. 5, at the San Francisco Public Library (415/557-4400), and Oct. 6, at the Mark Taper Auditorium of the L.A. Public Library. 213/228-7000.

**Oct. 7** Part of the *Goleta Community Heritage* project: a public forum on "How We Work: Goleta and the Southern California Economy," featuring speakers Vicki Ruiz, Margo McBane. 805/681-4407.

**Oct. 7** Part of the *Calabasas Celebrates Arts & Humanities Open House*, the Calabasas Arts Council sponsors a day of humanities programs centered around the historic Leonis Adobe Museum and Old Town Calabasas. Leonis Adobe Museum. 818/878-4242, ext. 270.

**Oct. 9** Isao Fujimoto, Professor Emeritus and Director of the Department of Asian American Studies at UC Davis, gives a talk entitled, "Coming to Winters: The Japanese Contribution to Central Valley Agriculture." Part of the *Winters Tales* project. 7:30 p.m. Winters Library, 201 1st Street, Winters. 530/752-7822.

**Oct. 12** In order to spread awareness of the *Mexican and Chicano San Diego History Community Website*, the Chicana and Chicano Studies Department of San Diego State University is hosting a three-hour conference featuring a big screen projection of the site and a discussion by the three collaborating authors. The National City Educational Center, National City.

**Oct. 13** Poet Nikki Giovanni lectures on how African American culture is reflected in the written word, and how poetry can be used as a means of understanding differences to dispel myths, address fears, and display artistic talents. African American Advocate, Preservation Park-Higgins House, 678 Thirteenth Street, Suite 205, Oakland. 510/891-9728.

**Oct. 21, 2000** *Redescubriendo Nuestra Historia IV*, a history conference and festival that will include academic panel discussions and performance-oriented events focusing on the history of Mexicans within the larger story of multiethnic Los Angeles. El Pueblo de Los Angeles Historical Monument. 213/624-3660.



# LANGUAGE IS LIFE GATHERING: A HIGH-SPIRITED SUCCESS

The 4<sup>th</sup> Biannual *Language is Life* Gathering took place March 17-19 at the Marin Headlands. Organized by the Advocates for Indigenous California Language Survival (AICLS) and funded in part this year by a major grant from CCH, the conference was attended by over 200 people representing more than 40 different California tribes and others from out-of-state. This conference was a weekend of sharing, by California Indians and the other native and non-native people who attended, about what is going on in language revitalization and documentation. In the eight years since the first of this series of conferences was held, there has been a tremendous amount of activity in language work, and a tremendous amount of learning on the part of Native Californians about their languages. This year, the gathering was intended to be a time of reckoning: What progress have we made? What do we do next?

Great food, the magical Headlands surroundings, and the sunny weather contributed to the high-spiritedness of the weekend, but the essential ingredients of the conference's success were the good work being showcased and the

people who are doing it. The weekend included films, panels, presentations, performances, and demonstrations on such topics as: Master-Apprentice Programs; language revival efforts for tribes with no speakers; pre-schools; the use of puppetry and electronic games in language revitalization; bringing language back into the family; immersion camps and high school language classes; Web and CD-ROM language learning and research resources; storytelling and writing systems; the plight of tribes in the face of the pressures of a global economy; and grant-writing and strengthening strategies for funding opportunities. Three presentations focused on languages without native speakers and revitalization efforts based upon archival documentation and recordings. Saturday night ended with a gathering at the conference center's fire-pit, and a long evening of song and story around a bonfire.

The conference was the first joint activity of the *Language Is Life/Renewal Project*, the Council's recently formed partnership with AICLS—a collaboration between native scholars, academic scholars, and native communities working together to reverse the loss of native language in California. For more information on *Language Is Life*, contact CCH program officer Amy Rouillard in CCH's San Diego office at 619/232-4020, or go to [www.calhum.org/llrp](http://www.calhum.org/llrp).



Kay Inong (Yurok) demonstrates a Yurok language-learning device. The Yuroks have a well-developed pre-school language program. (Photo by Jason Doiy)



Gathering was never limited to the conference halls. L. Frank Manriquez (Tongva/Ajcachemem), artist and member of the AICLS board, served as emcee for most of the conference, but still had time for stories. (Photo by Jason Doiy)



Karuk performer and spiritual leader Charlie Thom attended with other members of the Shadowlight Theatre troop to discuss and offer a sample of their shadow-puppetry performances. Shadowlight's cooperative projects incorporate Hupa and Karuk languages and creation tales. (Photo by Jason Doiy)

## ADDRESSING THE BEST...

*Continued from page two.*

How do you address what happens to community in a state like this—out of this polyglot population that's ever-evolving and ever-changing and expanding? This is obviously a great question for the humanities, and this was particularly true in the '70s, when there was so much change and movement.

*Quay: When this was brought to the public, in the form of the grants program, was the public's response surprising in any way?*

Sievers: It was surprising, given the size and complexity of California, that there was so much interest, optimism and enthusiasm for a program of this nature. Everyone realizes this is a very hard state to manage, but there was a shared sense among the varied participants that this was a really exciting thing, very different from anything else happening in the public sphere. Actually, it was perhaps more gratifying than surprising—the

feeling that we were on the right track.

I don't recall any truly negative responses. There was a background challenge, a growing realization that we were going to have to deal with the media. Clearly, the media is a crucial force in California, and there was a question of how best to use it and get it involved, but at the same time there's a catch-22, in that the very essence of a humanities program is face-to-face discussion and dialogue—human interaction—and once you distance that process by adopting a vehicle of the media—a one-way communication—you may be distorting the very nature of the program's agenda.

*Quay: Given what you know of cultural institutions today, do you have any reason to think the Council is as good an idea today as it was 25 years ago?*

Sievers: I'm certainly biased because of my experience, but I certainly think the CCH is as good or better an idea as it was in 1975. And, in fact, it is perhaps even more needed, because in 1975

there was a sense of broad public engagement and purpose—at least as an aspiration—of optimism and commitment to the public sphere, and I think that now that confidence in the public sphere has been eroded over time, and in a significant way. Society, in my view, has gone several notches in the direction of privatization, a belief across the board that the market and the private sector is the solution to problems—things like school vouchers, individualist kinds of approaches to solving the world's problems—and I think an entity like the Council stands up for the notion that there's a need to engage, that there's a public sphere to be addressed and cultivated. I think that's one of the major purposes and benefits of the Council, and that it's even more important now than it ever was.

There are very few voices out there championing large, public engagement processes that don't simply devolve into polling or public attitude assessment processes—voices that really encourage people to engage and draw upon the fundamental insights of

history and the context that the humanities provides.

*Quay: What's your most gratifying memory from those early times?*

Sievers: There were many, but here's one that's most personal: When I moved to my current job, the Council did a very nice thing in gathering together all of the people who had been on the Council in my nine-year tenure—a really wide range of current and former members. Just sitting in that room and interacting with those folks gave me such a high about the quality of the program, the people involved, the wonderful energy they brought, the growth that they themselves had experienced as being members of the Council. You rarely get a chance to be in a room with a whole people who have had a huge influence on you, and who you feel represent the best and most thoughtful people in society, but for me here they were, all together, talking about our common interest—it was one of the highlights of my life.



# Humanities News

## W. Turrentine "Turpie" Jackson Dies at 85



University of California, Davis, professor emeritus W. Turrentine "Turpie" Jackson, one of the founding members of the California Council for the Humanities, died Sunday, May 28, 2000, at Sutter Davis Hospital of complications from abdominal surgery. He was 85.

Jackson coupled innovative scholarship on the American West with a "fierce affection" for students and was a pioneer of public history. He was one of a select group of internationally renowned Western historians who argued that the West exhibited important developments in modern America—that the West was settled not by rugged individualists but by capitalists, government surveyors and people who took advantage of federal subsidies. With scholarly interest in the transportation, natural resources and economics of the American West, Jackson was author of three prize-winning books, including *Wagon Roads West* (1952), *Treasure Hill: Portrait of a Silver Mining Camp* (1963) and *The Enterprising Scot: Investors in the American West after 1873* (1968). He was co-author or editor of numerous other books and articles and served on the editorial board of several publications.

## CCH Board to Meet in Los Angeles in September

The California Council for the Humanities' next quarterly board meeting will be held in Los Angeles on September 22, 2000. For additional information, contact the Council's San Francisco office at 415/391-1474.

## Virginia Gray Joins Staff

Virginia Gray has accepted the position of Operations Assistant in the Council's San Francisco office. Virginia received a B.A. in English from Wesleyan University in May 1999 and moved to San Francisco last fall. She's worked as an office assistant for an e-commerce website, Petopia.com, and for Ogilvy Public Relations. In 1997, she started her own business as a seamstress and designer.



## Proposal-Writing Workshops Offered

The Council's program staff conducts proposal-writing workshops for people interested in applying to the Council's grant program for the funding of public humanities projects, including lectures, exhibits, reading-and-discussion groups, film festivals, conferences, and symposia. The next deadline for major grants is October 1, 2000.

All proposal-writing workshops are free, but advance registration is required as space is often limited. Call the office nearest you, and please read the current *2000 Grant Guidelines and Application Materials* before attending the workshop.

### In Los Angeles:

For reservations and the latest information on times and locations, call program officer Felicia Kelley at 213/623-5993:  
*Old Courthouse Museum, Santa Ana*—Aug. 24, Thurs.  
*Los Angeles Office, CCH Downtown L.A.*—Aug. 31, Thurs.  
*Coachella Valley, (sponsored by the Resource Center for Nonprofit Management)*—TBA Oct. 2000

### In San Diego:

No workshops are currently scheduled for the San Diego area. Call Amy Rouillard, program officer, at 619/232-4020 for reservations or more information on future workshops.

### In San Francisco:

For information on future workshops in the San Francisco Bay Area, contact Re-Cheng Tsang, program officer, at 415/391-1474.  
*Salinas, National Steinbeck Center*—July 13, 10:30 a.m.-12:30 p.m.

## Attention Grant-seekers: New Guidelines Available

Grant-seekers should be aware that only the Council's new grant guidelines, issued in April 2000, should be referred to when applying to any of the Council's grant programs. To receive a copy of the printed guidelines, contact CCH's administrative office in San Francisco at 415/391-1474. The new guidelines are also available on-line at [www.calhum.org/grants](http://www.calhum.org/grants), as both HTML pages and PDF files.

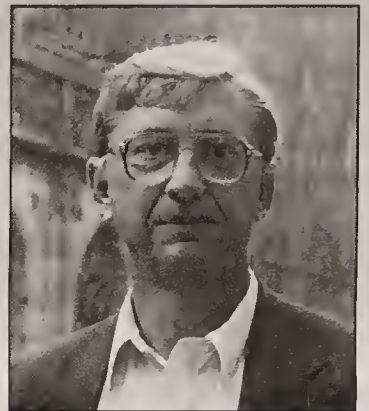
## Would Someone You Know Enjoy Network?

*Humanities Network*, the newsletter of the California Council for the Humanities, is delivered each season, free of charge, to anyone who requests it. Each issue provides an open window for Californians interested in exploring their human histories and cultures, and includes features, photos, and news, as well as calendar and background information for Council-funded projects and programs. To get on our mailing list, or to add someone you know, please call the San Francisco office at 415/391-1474.

## Every Memoir Is an Ego Trip

*Gaines Post, Jr., Humanist in Profile*

Gaines Post, Jr.'s new book, *Memoirs of a Cold War Son* (University of Iowa Press), is a quietly intense coming-of-age story that is both self-revealing and reflective of an entire generation of young men who came to adulthood before the Cuban Missile Crisis and the Vietnam War. David McCullough calls *Memoirs* "One of the best books I've read in a good while... clear-eyed, thoughtful, honest, and often very moving."



Gaines Post received his Ph.D. in European history from Stanford University in 1969, and is professor emeritus of history at Claremont McKenna College. He has served on the Council's board since March 1995.

In *Memoirs of a Cold War Son*, you write of your generation: "We are called 'silent.' It is time we told our stories. This is mine." What most prompted you to tell this story? What do you hope will be the effects, for you or others, of your having done so?

When I began the book on sabbatical in Paris, I had in mind a general history of the Cold War in the 1950s. My aim was to compare American and European perceptions of each other, using anecdotes from my experiences in Paris (1951-52) and Germany (1960-61) to spice up the narrative. The first draft was about 70% history and 30% personal recollection.

*"We are, to some degree, what we remember becoming."*

My wife and brother recognized sooner than I that a better book lay hidden behind this draft—that another voice, a more interesting one, was trying to get out, summoned by memories of boyhood during the Second World War and coming of age during the Cold War. Two drafts

later, I had a memoir. What prompted these memories and this change of voice? Several things: living in Paris again, where I had regained my mother in 1951 after losing her to mental illness at the end of the Second World War; mourning her death a few months before I left for my Paris sabbatical in 1995; revisiting Germany, where I had served as an artillery lieutenant before and during the Berlin crisis of 1961; and approaching the age of 60 and wondering what I had accomplished as a member of the "silent" generation.

Writing the book reminded me that history is storytelling and persuaded me that I had an interesting story to tell, valuable lessons for every generation. But I hope my memoir speaks especially to and for my contemporaries, who have been overshadowed by the "greatest" generation that defeated Hitler and the "boomers" who defined the turbulent 1960s. Born in the 1930s, we were too young to fight in the Second World War but old enough for that conflict to give us lifelong ideals, fears, and aspirations. My generation has a more vital history than its silent label implies, and I hope my book will encourage more of us to speak out. If we don't, I suspect the Cold War's peaceful conclusion will only increase public forgetfulness of the fact that it was indeed a war, no matter how ironic its temperature, a long war that changed lives and challenged our national sense of purpose.

*Are there dangers inherent in telling the story of your own evolution — both as a man and as an intellectual — and, to a lesser extent, your family's story, within the context of such larger, public events as the Cold War? Does anything get left out? Is it imaginable to tell these stories outside such a context?*

There are dangers in any form of serious writing, but I cannot imagine telling my story divorced from its historical context. The more I relied on memory, the more I understood how much history shaped my personality. I blamed Hitler for my mother's severe depression during the Second World War. That "good" war defined heroism and patriotism for me, so I had no serious qualms about military service when my time came. Living on the Left Bank in Paris as a boy, meeting modest Frenchmen and arrogant Americans there, getting caught up in a riot of former members of the French

*Continued on page eleven*



# Membership and Development News

Join CCH with a 25th Anniversary gift of \$75 or more and receive an autographed copy of the critically acclaimed Farewell Promised Land: Waking from the California Dream by Robert Dawson and Gray Brechin — companion to the CCH-sponsored traveling exhibit: Awakening from the California Dream



Your anniversary gift will help support vital Council programs such as:

- ◆ Awakening from the California Dream: an Environmental History Traveling Exhibit and Educational Program
- ◆ The MOTHEREAD-FATHEREAD Family Literacy Project and
- ◆ The Language Is Life Renewal Program for Native California, the Council's urgent initiative to support efforts within Native California communities to save indigenous California Indian languages.

- "Troubling and illuminating... both an indictment and an eloquent plea, reminding us that this legendary region is not a cornucopia of limitless reserves but a bountifully endowed place with very specific limits that have to be acknowledged, honored and attended to."
- James Houston, San Francisco Chronicle
- "...one of the single best, most compelling, and often brutal histories of the 'California Dream' that I've ever seen."
- San Francisco Bay Guardian

## Friends of the Humanities ♦ 25th Anniversary Gift

Name: \_\_\_\_\_ ☐ \$12.50 Basic Membership

Phone: \_\_\_\_\_ ☐ \$25

Address: \_\_\_\_\_ ☐ \$75 (please send my free autographed copy of Farewell Promised Land)

City/State/Zip \_\_\_\_\_ ☐ \$150 Humanities Champion

Please send your tax-deductible membership gift, made payable to the **The CALIFORNIA COUNCIL FOR THE HUMANITIES**, to:

**CCH**  
312 Sutter Street, Suite 601  
San Francisco, CA 94108

If you have any questions, please call Julie Levak, Director of Development, at 415/391-1474

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resistance against the fascist legacy of wartime France, seeing 13th century stained glass that my father (a medieval historian) told me American technology could not reproduce: these experiences helped turn me into what I now call a "Cold War agnostic"—patriotic but critical of extreme American cases of anti-Communism, moral superiority, and nuclear hegemony. Discovering the works of Camus at Cornell gave me a mentor for resistance against thuggery broadly defined. Having a German expatriate as my academic advisor made me start imagining what sort of German I might have been, and this eventually helped inspire me to become an expert on the country that had haunted me since childhood. Handling nuclear warheads during the Berlin crisis, when I had plans to leave the army and attend Oxford, made me realize—as did all of these experiences—that I could not free myself from events that were becoming historical around me.

Writing this sort of memoir runs the risk of disappointing those readers who want more history and those who want more titillation. I hope my book appeals to people interested in uphill family histories; how a Wisconsin boy with Texas roots learned to think comparatively and historically by living in Paris; what it was like growing up in the years when the Communist ally of my childhood turned into our enemy, how the former wartime solidarity of Americans broke down badly, and how "Cold War agnosticism" was a lonely position to occupy; Germany's recovery and alliance with the West; college life and military service before the Vietnam war and the protest movements of the Sixties changed America's self-image.

Every memoir is an ego trip, and mine is no exception, but I have always found it impossible to travel without regard for the historical terrain.

You write that yours "may be this country's last Euro-centric generation?" If true, how might it affect our cultural present and future? Our relationship with Europe?

American consciousness of Europe has been diminished, I think, by changing patterns of immigration, by the spread of the Cold War to the Third World from the 1960s onward, and by the end of the Cold War.

Judging from the declining student interest in European languages and the skimpy media coverage of European affairs, I fear that Americans know less and less about Europe even as the world becomes more and more interdependent. If I am right, this trend will weaken our relations with Europe as we try to adapt international agreements to post-Cold War realities; I see telltale signs in NATO.

How do your research methods differ when mining memory versus history? How are they alike?

There are major differences between the two techniques of mining. Trained as an archival historian, I wrote scholarly monographs based on documents, letters, and diaries. These provided facts and chronology that both determined and substantiated my analysis. For my memoir, although I consulted similar materials for background, I turned chiefly to my personal journals and family correspondence. But I began to use all of these written sources to trigger or corroborate memory, and memory became my primary archive. Memory has its own unique system for filing and cross-referencing, one that is closely tied to emotions and the senses; in my case, the smells of Paris will always remind me of my family's reunion and the Cold War. This system has little regard for the rules of continuity and causation, so it took me some time to trust my memory for this book. Once I did, I let it wander, relied on it for accuracy, and recognized its value for history-telling. Although I still believe memory is not the same thing as history, I no longer view the two as widely separated. We are, to some degree, what we remember becoming.

Many thinkers are suggesting new names for the "post-Cold War" era we have entered — The Second Gilded Age, the New Middle Ages, the Age of Insubordination, the End of History, etc.. What would you call it, and why?

Futurists, political columnists and pop sociologists love to play the game of naming the present. It smacks of prophecy and it sells. I'd rather wait and see what our era resembles when we can look back on it. Former students have reminded me that I predicted Germany would never be reunited in my lifetime. I'm a historian, not a prophet.



# CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities. The Council is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than as a governmental agency.

From 1998 until 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of these events today. The Council's own "Rediscovering California at 150" programs include "History Alive! Chautauqua" presentations featuring portrayals of major figures of the era; the creation of the anthology, *Gold Rush! A Literary Exploration* (in partnership with Heyday Books) and reading and discussion groups focusing on that anthology; a traveling Gold Rush museum exhibition (commissioned from the Oakland Museum); and a California Sesquicentennial grants program.

Council programs also include the California Exhibition Resources Alliance (CERA), which provides a means of sharing exhibits and programming among members of a network of smaller museums; Motherhead, a family reading program in Los Angeles; and the California Humanities Network, a two-year community history and resource project supported by the James Irvine Foundation.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - proposal planning grants, minigrants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

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## NEXT PROPOSAL DEADLINE: October 1, 2000

Proposals must conform to the 2000 Grant Guidelines and Application Materials. Send 14 copies to the San Francisco office by the due date.

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